

Back Bay Jazz 98



BEACH BOYS STOMP

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SUBSCRIPTION RATES

(per six issues)

United Kingdom £10.00

EEC and Europe £12.00

United States £15.00

Japan & Australia £16.00

All IMOs, Postal Orders and cheques to be made payable to BEACH BOYS STOMP and sent to STOMP address please.

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Editorial

We may never see the Beach Boys as guests at one of our Conventions but as long as there are the likes of Coconut Grove to entertain us with their spirited renditions of music that is so familiar to us, we shall have little cause to complain. We have received hundreds (well, dozens anyway) of letters filled with nothing but praise for their performance and I would like to add my personal thanks for their rendition of one particular non-Beach Boys song that is rather important to me.

It was good to see Tony Rivers on stage again (isn't there something rather obscene about a bloke having so much hair when some of us are experiencing a follicle count that is rapidly approaching single figures!) and Sean Macreavy who must surely abandon his day job forthwith and pursue a musical career if only to satisfy his ever growing fan club.

All in all the day went very well thanks to Roy & Mike's efforts, and the icing on the cake was undoubtedly the appearance of Andy Paley who provided us with some fascinating insights and anecdotes relating to what is happening/has happened of late in his part of the world.

We have, in truth, received squillions of letters recently not only commenting on the Convention but also the recent concerts and the box set. A word of apology to those contributors that we have not the space to print them all but please keep writing in, especially if you have something different or particularly interesting to say. It has to be said also that some missives we receive are not printed because they are virtually impossible to read! If in doubt about the readability of your handwriting you'll stand a better chance of being published if you can get your work typed - and, by the way, anything that refers to the group as the 'Beachboys' goes straight in the bin! (Not really.)

STOMP reader Tom McGill asks about a "question & answer corner" that was proposed for the mag some time ago but which never came about. The truth is that STOMPers do indeed appear to be rather shy - either that or they know everything they need to know about the group, but if enough people come up with some interesting questions we'll do our best to include them in a later issue.

Finally, a word about the late arrival of the magazine, a perennial problem and one about which Mike Grant receives continual earache. We now have an in-house wordprocessing and Desk Top Publishing set-up which, once we have all the bugs ironed out (assuming you want neatly pressed bugs) should help to get the system running smoother than it has recently. Until then I can only ask you to bear with us - we're only human. (Except AGD who is a walking encyclopedia.)

CHRIS WHITE

BACK ISSUES AVAILABLE: 63, 64, 66 to 69, 72 to 74, 76, 77, 79 to 84, 86 to 97.
£2.00 per copy, Overseas - add 50p per copy.

COMPETITION RESULTS

COMPETITION FROM STOMP 97

Sorry about the closing date in STOMP 97 for the three competitions. I thought I had allowed plenty of time from writing them until the closing date. In future if the date is too close to receiving STOMP just add one month to the date printed. Some of you though used your initiative and sent in anyway. The answers and winners are as follows:

1. Songs		Original Version
Then I Kissed her	-	Crystals
Why Do Fools Fall In Love	-	Frankie Lymon & The Teenagers
I Can Hear Music	-	Ronettes
Devoted To You	-	Everly Brothers
I'm So Young	-	The Students
There's No Other (Like My Baby)	-	Crystals
I Was Made To Love Her	-	Stevie Wonder

WINNERS:

Kevin Godfrey	Nick Guy	Kingsley Abbott
George Hall	William Baines	

All win the I LOVE YOU CD.

-o0o-

2. ANSWERS:

- Gonna Hustle You, Get A Chance With You
- Joe Meek
- Terry Melcher and Bruce Johnston

WINNERS:

Richard Delmore	Julia James	Kevin Godfrey
Kingsley Abbott	Alan Sanders	

All win the SURF SET 3 CD set.

3. ANSWERS:

- a) 1. Summertime Blues
 2. Your Summer Dream
 3. Keep An Eye On Summer
 4. Things We Did Last Summer
 (the one that fooled most people)
 5. All Summer Long
 6. Summer Means New Love
 7. Keepin' The Summer Alive
 8. Hot Fun In The Summertime
 9. Summer Of Love
 10. Slow Summer Dancin'
 11. Summer In Paradise
 12. Almost Summer - Celebration
 13. Sad Sad Summer - Celebration
 14. Summer Means Fun - Bruce & Terry
 15. Fun Last Summer - Sidewalk Surfers
2. 1. Don't Let The Sun Go Down On Me
 2. Since God Invented Girls

WINNERS:

Ray Drury	Hakan Andersson (Sweden)	Brian Clay
Peter Butler	Mike Leggat	Dave Ball

All win the SUMMER IN PARADISE re-mix CD.

Many thanks to all who entered, sorry you couldn't all win.

MIKE

-o0o-

LET'S BE FRIENDS

There is a possibility that Brian and his daughters may be on speaking terms once again, well with one at least. I am sure we all wish that the rift could be healed. Rob Wassaman, who has made an album of duo's has gone one better and made one of trio's. Two of Rob's guests on one track are Brian and Carnie duetting on "The Bells of Madness". This is a song written with Brian Wilson in mind by Sam Phillips, T Bone Burnett's wife, and produced by Don Was. Early next year is soonest we are likely to hear it.

NICK GUY.

TID BITS: June '92 the Beach Boys flew to the Earth Summit in Rio, Brazil to donate \$100,000 worth of video cameras to document environmental causes. - I have the video of them doing this.

Brian's new girlfriend Melinda is helping Brian to override his conservator situation - Hard Copy (TV).

Brian has a Carl look-alike "attendant" named Greg Paxton.

Brian has recently bought a CD Juke Box and a 60 year old piano.

Beach Boy's cafe has reportedly moved to Mission Beach, CA.

That's all for now.

JANE GORDON

-o0o-

A BOX OF A DIFFERENT HUE

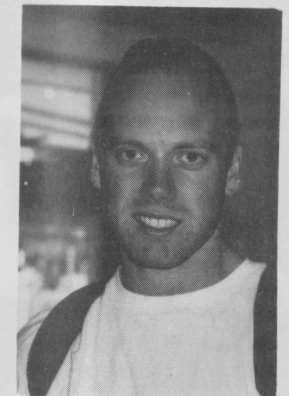
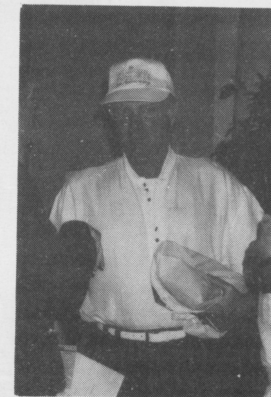
The great failing of most, if not all, previous surf/drag/beach compilations is that a point of reference is sadly lacking in that when they ARE included, the Beach Boys are represented by the pre-Capitol tracks. THE SURF SET, a 3-CD box masterminded by Rob Burt, rights this omission by including 11 tracks from the golden years, thus establishing a benchmark by which the remaining 61 cuts can be judged.

As THE SURF SET is basically a Wilson-Christian-Usher-Berry celebration, the standard is pretty high throughout - as it should be for, the Beach Boys aside, the bulk of the set is shouldered by Jan & Dean (9 tracks), the Rip Chords (6), the Surfari's (6) and Gary Usher in more guises than you could shake a stick at. This isn't to say that there aren't some dogs here, but overall this is a wholly enjoyable listen, not to mention a worthwhile gathering of some of the more obscure gems from the 1963/65 era. Each disc is themed, surf, hot-rod and general good-time respectively, each sports 24 tracks and each has its own special charms, for example the Four Speeds tracks with one D.C. Wilson drumming, the Surfari's "I Wanna Take A Trip To The Islands" and the Chantays' "Pipeline". Correct. I like a surf instrumental. Why, given my avowed dislike of the genre? Simple: a good instrumental is a good instrument, whatever the genus. Most surf instrumentals aren't; this one is.

What rises above all on this set is the sheer enthusiasm, transcending material and ability alike; much as punk would later espouse, a whole bunch of people suddenly thought, "hey, WE can do that", and we are the luckier in that some of these almost impromptu recordings turned out to be very fine - or fun - indeed. Omissions? Yes - why no "Trophy Machine" or "Three Window Coupe", nor "Surfin' Bird"? And WHY two Joe Meek productions? Economics, apparently - the inclusion of any RGM productions guarantees a sale of at least 2000 this side of the pond, or so I'm reliably informed.

Quibbles aside, a neat little compilation, and well worth the £20 or so being asked.

AGD



Mike Love 1993 Photo's by Chris Phillips. Matt Jardine 1993

POLL RESULTS - A CLOSER LOOK

30TH ANNIVERSARY POLL

BEST SONG

1	GOD ONLY KNOWS	18 votes
2	Surf's Up	14
3	Good Vibrations	9
4	Heroes & Villains	7
5	Don't Worry Baby	6
6=	Wouldn't It Be Nice?	5
	I Just Wasn't Made For These Times	
8	'Til I Die	4
9=	Do It Again	3
	Please Let Me Wonder	
11=	Cuddle Up	2
	Our Sweet Love	
	Steamboat	
	Caroline, No	
18=	All I Wanna Do	1
	Long Promised Road	
	Country Air	
	Sail On Sailor	
	Surfer Girl	
	Getcha Back	
	I Can Hear Music	
	Had To Phone Ya	
	This Whole World	
	Add Some Music	
	That's Not Me	
41=	The Warmth of the Sun	.5
	The Trader	
	Lady Lynda	

Comment: A list overwhelmingly rooted back in the sixties (only fourteen seventies compositions, a mere two from the eighties), more accurately the mid-sixties. The best represented albums, you'll hardly be amazed to learn, are PET SOUNDS (7) and SUNFLOWER (6).



30TH ANNIVERSARY POLL

WORST SONG

1	TRANSCENDENTAL MEDITATION	8 votes
2	The TM Song	7
3	Love Is A Woman	6
4=	I'm Bugged At My Ol' Man	5
	I Do Love You	
6=	Here Comes The Night (1979 version)	4
	Hold On, Dear Brother	
8=	Here She Comes	3
	Ding Dang	
10=	Pitter Patter	2
	Johnny Carson	
	Barbara Ann	
	Mama Says	
	Shortenin' Bread	
	Passing Friends	
21=	Rockin' Surfer	1
	Little Bird	
	California Calling	
	Keepin' The Summer	
	Alive	
	I Wanna Pick You Up	
	Bluebirds Over	
	The Mountain Denny's Drums	
	How She Boogalooed	
	It	
	Got To Know The	
	Woman	
	Let's Go Trippin'	
	Pet Sounds backing	
	vocals	
	Girl Don't Tell Me	
	Hey Little Tomboy	
	Finders Keepers	
	Crack At Your Love	
	409	
	Man With All The	
	Toys	
	Problem Child	
	Then I Kissed Her	
	'Cassius' Love vs	
	'Sonny' Wilson	
	He Come Down	
	Belles Of Paris	
	A Day In The Life	
	Of A Tree	
	Lady Liberty	
	Chug-a-Lug	
	When A Man Needs	
	A Woman	
	Maybe I Don't Know	
	Happy Endings	
	Endless Harmony	
	Winds Of Change	
	Matchpoint Of Our	
	Love	
	Caroline, No	
	Make It Good	
	Solar System	
	Peggy Sue	
	Rock & Roll Music	
	Mt. Vernon & Fairway	
	Carl's Big Chance	
	At My Window	
	California Dreaming	
	Diamond Head	
	Sumahama	

Comment: A true collection of 24-carat dogs for the most part... but even bearing in mind the factor of personal choice, the inclusion of certain titles astounds: "Caroline, No" (11= best song), "Then I Kissed Her" (18= best)... and how can anyone hate "Little Bird"?! Albums well represented are CARL & THE PASSIONS, MIU ALBUM and THE BEACH BOYS. Might this indicate something else in another poll?

ONE NIGHT IN AUGUST

A hot August night. I pulled off the Hollywood Freeway at the Vine Street exit. The world-famous Capitol Records "pancake" tower loomed in the twilight. And Carl Wilson's beautiful voice drifted through the streets singing "God Only Knows"... What??!!

It was a by-invitation-only private 1960s beach party "In The Parking Lot" at Capitol Records to celebrate the release of "Good Vibrations" box set complete with a luau band - the Beach Boys.

Cheerfully smug "I'm On The Guest List" party-goers in tropical shirts, shorts and leis scuffed through tons of sand that had been dumped to conceal the asphalt. Beach kiosks offering free hot dogs, hamburgers, cookies and drinks dotted the lot. Tall tables with red and white picnic cloths sat off to the side. Guests traipsed past a gallery of stunning vintage woodie wagons (complete with surfboards) and surf art.

But all attention was drawn to a low stage strung with paper lanterns where the Beach Boys held court.

Brian was not in attendance. But for any fanatics, there was plenty to be seen. Besides the band, there was a second-generation Jardine onstage; Audree Wilson sat on stage left; the Honeys came onstage and - so quoth the grapevine - even Brian's old friend Bob Norberg was there.

I turned my back to the stage to take in the scene. The crowd danced to the music and their memories in the glow of neon spillover from the large Capitol logo and the kitty-corner-from-the-lot green KFWB radio sign and stage lights. Middle aged folks were throwing out their backs with old dances I'm sure they regretted having done the next morning; twenty-somethings were bobbing away; and there were teenagers "woofing" in pleasure, singing all the words and living a fantasy.

I was struck. A quiet kid in Hawthorne, California created a musical world so seductive that it has the power to engage generations of people thirty-plus years later, to kick in happy memories for the original fans and create brand new ones for the younger.

But frankly, it's getting a little unnerving to see a bunch of guys who will never see 45 again singing about school and girls. Add to that the gratuitous wriggling and writhing of anorexic "beach girls" in sequined sarong skirts and bikini tops (the bit with the steering wheels during "fun, Fun, Fun" was the last straw for me) and you've got a first class parody.

The evening was an "event" and I'm glad I was there. But for now, I think I'll enjoy the music on all those pristine CDs Capitol has come out with. The summer may be endless - but the players and any passion they once had are not.

But for a few blissful moments when Carl's voice blew on the breeze cutting through Hollywood, it was Heaven...

LAURI KLOBAS



Back To The Beach. Capitol Records celebrated the 30th anniversary of the Beach Boys' hit "Surfin' USA" by pouring 650 tons of sand onto its parking lot in Hollywood and having a beach party, complete with surf memorabilia, vintage cars, bodybuilders, volleyball games, and a performance by the Beach Boys. Above, Capitol president/CEO Gary Gersh reads a letter from President Clinton commemorating the occasion. Shown, from left, are Beach Boys Carl Wilson and Bruce Johnston; Gersh; and Beach Boys Al Jardine and Mike Love. Below, a 1950 Ford Woody was one of the vintage cars on display.





Tony Rivers with
Coconut Grove.



Graham Hicks and
Chris White.



Show stealer
Sean Macreavy



Andy Paley giving
Kingsley Abbott a
tape of Brian's
new recordings.

(just kidding)



Stephen McParland and
Mike Grant Enjoying
the Q & A.



All the winners.

CONVENTION '93

A STOMP Convention without videos (and associated technical problems)? Surely not?

Surely so, and a good one it was too, with more time to chat, a cracking performance from Graham Hick's Coconut Grove (plus guests) and a surprise appearance from Brian Wilson's musical partner and good friend, Andy Paley (for whose attendance we must thank David Leaf). Andy brought us up to date on Brian's current musical and personal situation, played a track from an as-yet unreleased movie featuring Brian ("In My Moondream" from SHELF LIFE), answered a host of questions, offered some tongue-in-cheek assessments of certain band members abilities, signed autographs, and was generally an all-round good egg.

A scarcely less illustrious visitor was Steve McParland, all the way from Down Under to promote his latest offering, Dwight Cavanagh's "The Smile File" (see review next issue): it's always good to put a name to a face.

Coconut Grove offered two sets: the first was a pretty basic and excellent trot through the band's catalogue of BB numbers, the second featured guest slots from Tony Rivers ("You're So Good To Me" and "Help Me Rhonda"), Chris White ("Sloop John B" - great singing, lousy mover) and Sean McCreavy ("Caroline, No", sounding more like George Michael than GM ever did). Whilst not having quite the professional polish of Gidea Park (who did our gig some years ago), the Grove certainly sang more from the heart and enjoyed themselves almost as much as the crowd enjoyed them. Back another year, lads?

All the other elements were in order - Roy did the intro and links, Mark sold even MORE raffle tickets, the Q & A worked better this year (AGD's raspy throat notwithstanding)... in short, a fine production. The videos? Didn't miss 'em. Many thanks to all who made it possible.

GRAYHAM CANE

-o0o-

Dear Mike

Congratulations on yet another very enjoyable Convention, but the highlight had to be the incredible voice of Sean Maccreavy. Please can we have him singing at next year's Convention?? I'd love to hear him sing "God Only Knows".

I would like to see some videos again (even if you showed some old ones) - why not have one video session and one live music session?

Do you have a date for next year yet? You usually announce it (unless I missed it).

VICKY MURPHY

BRUCE JOHNSTON

INTERVIEW

PART 2.

MG What are your thoughts on the Box Set?

BJ I haven't heard it yet.

MG Why isn't "At The Hop" an out-take from the 1985 Steve Levine sessions on the Box Set.

BJ I asked about that. Apparently there was or is no finished mix of that. I was the only one in the band that liked "At The Hop".

MG Anyway from the track listing you've seen what do you think?

BJ Well, honestly on the fan level I think it's really interesting. On the Beach Boy level I don't think it's really fair for EMI to show people the out-takes. I really don't think that's a great idea. Because, yeah, it proves you are human but there's a reason maybe Brian didn't sing the lead on "God Only Knows" and did sing the lead on the fade, because Carl sounds very tired and not doubling correctly on the alternate version on the box.

MG Don't you think that you've proved you can make great records and sing great that a few out-takes for the hardcore fan won't hurt you?

BJ Nothing's gonna hurt us, but I just kind of think that stuff still belongs in a drawer. As you are a fan and a listener and are biased, I am biased as the artist in that I wouldn't do it.

MG So what would you have done if you'd been involved with the set, but put released tracks with no unreleased material?

BJ Have you heard the SMILE bootleg?

MG Which one?

BJ The one that runs about 60 minutes.

MG Yes.

BJ What do you think of it?

MG I think it's wonderful.

BJ I would have probably seen if Brian felt that the SMILE bootleg was fairly close to the way he would have done it. Then I would have released that and gotten Capitol to put it out with Brian's blessing before I put the Box out. But the Box is a great idea. So everything I'm telling you is going to be the opposite to the way a fan's going to feel. I'm just the artist saying I don't wanna hear Carl's voice not perfect the way it usually is.

MG Some fans are disappointed that "Loop de Loop" is not on the Box because Alan did not want it on there.

BJ We never finished it.

MG Everyone's got it on a bootleg CD anyway and it sounds finished to me.

BJ Well yeah, it's like you go into someone's house and you're invited for Dinner but you're not really allowed in the private quarters you know you don't go around snooping in someone's den.

MG Does Alan intend finishing it? It's 23 years old now.

BJ Why bother - there's a reason for not finishing things because maybe they weren't right. If you listen to the original "Darlin'", Brian almost threw that out, but the engineer got him to stick with it so he finished it. I don't think you go back and finish a movie that you started 20 years ago.

MG That 69-71 is a favourite Beach Boys period of mine and you were very prolific then.

BJ Well I had more time on my hands then, I wasn't driving four kids to four different schools. You know I'm at the time of my life where I want to take all my experience, producing,

singing, writing, performing and I want to have a new band and that doesn't mean actually playing it means being president of a record label so I can have 20 artists signed to my record label and that's my band doing their songs but borrowing some of my experience.

MG How about your own songwriting perhaps for the future?

BJ I'm writing a song with Jane Seymour for her successful TV show in the States, Doctor Quinn. I'm really thinking just aiming at movies and TV because I've done the rest, I've done what I wanted to do.

MG Are there any plans for the Beach Boys to retire?

BJ Well I hope we'll retire, I don't think you want to be Frank Sinatra at 77 do you?

I think we're still good because we still want to do it. But I'd much rather see the beach Boys do one concert a year on satellite for about a £1.00 that you pay to see the show on TV then you take about 50% of the money and you raise millions of pounds for different charities; that's the way I'd like to tour.

MG I've heard that Mike Love said he was getting fed up of singing the same songs year after year and was perhaps thinking of doing a concert where this would be the last time you would hear certain songs.

BJ Knowing Mike Love, if he ever even thought like that it would take him ten years to retire. Imagine "Here's the last time in Sheffield you'll hear "Good Vibrations".

MG What happened to the Doris Day album you and Terry Melcher produced a few years ago.

BJ We are currently going through those earlier tapes just to update a few of the tracks. We do hope to finish it - both "Disney Girls" and "Happy Endings" should be included.

WM Tell us more about your record label plans.

BJ Well for a start I wouldn't sign anybody over 25 years old. I don't want to work with people that know too much and have mortgages. I want to work with people whose total life and focus is music. They don't want to ever take their bed out of the studio. They don't care about the interest rate. They just care about music.

MG Weren't you like that when you were young recording all those Bruce and Terry and Rip Chords things.

BJ The Beach Boys were like that. That's the only way to record.

MG You were getting albums out every couple of months.

BJ I'd like to get them out every couple of weeks.

MG When you were doing all those things with Terry and Steve Douglas was it all recorded as one and then you'd think of a name later like the Kustom Kings and the Vettes.

BJ Absolutely, it was all done for money it has nothing to do with art.

MG Always the same guys, Hal Blaine, Steve Douglas?

BJ Always the same guys; here's the budget how fast can we do it, what's next?

MG Stick a picture of a hot rod on the cover and away you go.

BJ Well that worked for about a year and a half. Look at the "Three Window Coupe" cover with the Rip Chords; two of those three guys are actually the Rip Chords, Phil Stewart and Ernie Bringas.

MG They only sang on about half the stuff.

BJ It wasn't their fault these guys were into country music; Terry inherited them. By the time we started working with them we were doing beach Boys knock offs and they couldn't sing it.

MG How do you think Terry and Mike's songwriting has developed.

BJ It's kind of like a war, they kind of do creative karate and something comes out of it, it's pretty funny to watch.

MG Do they write in the studio?

BJ No, but it's close to the studio. it's kind of like watching the House of Commons with Conservatives and Labour go at each other. It's really very funny.

MG What about plans for a PET SOUNDS package?

BJ All this talk about a stereo PET SOUNDS. Let me tell you, now this is the most important thing we've talked about.

The way Brian recorded PET SOUNDS and laid down the instrumental and vocal tracks there is no way there could ever be a true stereo version of PET SOUNDS. You would lose something from the tracks if you tried to do it. So the guys that say you can do it don't know what they are talking about. (Mark Linett disagrees - Ed.)

MG Van Dyke Parks has played some sessions with the group.

BJ Yes, he's played accordion on "Kokomo", "Lahaina Aloha" and "Summer In paradise". It's pretty funny watching him and Mike together.

MG What's happening with Matt Jardine replacing Adrian Baker. Who's replacing Matt?

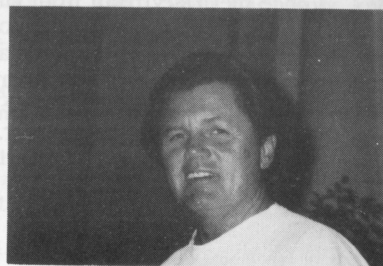
BJ Nobody had to replace Matt - he was kind of there as a back up singer if someone had a sore throat. Adrian wanted to go off and do his own thing.

Here's one for your readers, Back in '67 at the launch party for the Beatles' "Magical Mystery Tour" at the Royal Lancaster Hotel I think, Mike Love and I got up and sang a version of "California Girls" with the Beatles.

MG OK, that's it. Thanks Bruce.

That just about concluded the interview as we approached Watford Junction, but there was enough time to get a GOING PUBLIC sleeve signed and a taped message for the Convention. The time was 3.30 pm and we had been with Bruce for about three and a half hours. He was very friendly and showed great patience throughout the afternoon and it really was a pleasure to share his company this day. Many thanks to Bruce and especially Willie Morgan for letting me tag along for the day.

PRODUCED AND EDITED BY MIKE GRANT@BEACH BOYS STOMP



Bruce Johnston 1993
Photo by Chris Phillips.

LETTERS

Dear Mike, Chris & All at STOMP

As you will notice I have decided to renew my subscriptin to STOMP almost 6 months after its renewal date. My initial hesitancy was not with the content of the magazine itself, but with the band and its management.

After reading your reviews of the 1992 album I decided that "Well! I've got everything else, why not". So I splashed out the £18.99 or so in the Manchester HMV shop and zoomed home to hear the latest offering.

"Wow!" Great package, if the music is one-tenth as good as the CD packaging it's gonna be tasty."

Strewh! What a let down! This album for me is the Beach Boys dead and buried, forever! Every track sapped the sunshine from my soul and for my money, must have done the same for the people who laid down the tracks.

Mike Love, for me, was a great frontman and lead; a producer and leader he is not. It's been tried before (M.I.U.) and failed.

I therefore decided that enough was enough and I would show no more interest in a band that had given me such joy and pleasure since my first real introduction to them in 1977.

At first all was OK. I had recently got married and started my own business so somehow I did not have the distractons of wondering how my musical heroes were progressing. After all it had to be downhill.

Then I was shocked to see the headline - Mike sues Brian for God knows how much. Who says blood is thicker than water? Certainly not Mike Love. It really is all over for me.

I then did a very silly thing. I started to recall the hunting down of all the original albums (all had to be original and British), the first concert (Wembley 1980, June 6th I think), Do You Wanna Dance (on The Story of Pop), and, of course, hanging out with David Wall and Robert Tunick at The Midland Hotel in Manchester and meeting Carl, Al, Bruce and Mike, chatting to them and getting autographs, photos, etc.

So where do I go from here? Well, first off here is my subscription for a new year and for the issues I have missed. I shall also go to a record fair on Saturday, as I hear there are copies of videos containing "Dance, Dance, Dance" from Ready Steady Go knocking about.

It's just like old times.

Keep up the high standards and always bear in mind Roger Scott's remark of "It's not what they do, it's what you do that counts."

Thank you

GARY FREEMAN

PS The Beach Boys should bear this in mind: I once met Daryl Hall from Hall & Oates. I asked him why they were playing small venues in Manchester, Liverpool, Southport and Blackpool. He replied "We had been out of the public eye for a very long time and it means a lot to us as a group to re-establish ourselves and show our faces to as many people as possible. When we finish our European tour we start our USA leg, we'll be away from home for 14 months." Hall and Oates are one of the most successful bands ever.

Come on lads get your finger out, get Brian back and get sorted out!

Dear Michael Grant

I enclose a copy of the new CRAWDADDY!, with my very extensive review of the Beach Boys box set. I'd appreciate it very much if you'd mention in the next issue of your publication that this special issue of CRAWDADDY! is available for \$4.00 surface mail or \$5.00 airmail (subscriptions are \$12/4 issues surface, \$16/4 issues by air). You're welcome to quote from the essay if you wish. It's a strange experience for me to actually be reviewing SMILE after all these years! (As you may know, I wrote about SMILE in CRAWDADDY! when it was in progress, and published a long interview with David Anderle on the subject.)

Thanks! I'd be most interested in your comments on the essay.

PAUL WILLIAMS
Box 611
Glen Ellen CA 95442
U.S.A.

My comments to all STOMP readers: Rush to your bank immediately for a \$5.00 note and send for this review which says everything I'm sure most of us believe about the fantastic music contained in THE BEACH BOYS BOX SET.

MIKE

Hello OUR TEAM

I consider myself a REAL fan with my heart in the right place for ALL the Beach Boys.

It's not my fault I was "Born Too Late" (The Ponitails) to be in on the very start of the group. The first album I ever bought was the first Greatest Hits while album with the strip photo and titles on the cover, back in 1968 - I was 14. Hearing those records, words fail me... oh if only I was born on the West Coast USA instead of the West Coast of Scotland. (Well, maybe not.)

I enjoy STOMP very much and am grateful it exists because of "OUR TEAM". I only wish I had subscribed a lot sooner.

Re: STOMP 62 editorial and I quote "with a deluge of new subscribers it might be a good idea to being back a question and answer page", - Yes, a good idea, but where did it go? OK it's been said we BB fans are a shy lot so maybe you didn't get the interest, or could it be "The King's new cloths" syndrome?

Take the three competitions (please) in STOMP 97; tortuous questions in my opinion and only those in the know have a chance of success.

What chance has the kid who bought "Wipeout/Kokomo" of knowing the answers? ... zilch!

We know AGD is out in the outer most reaches of the Beach Boys stratesphere, that Sean Macreavy knows who played the paper cups upturned on "God Only Knows" and Mike, Chris, Trevor, Pippa and Nick are in there hanging 10 with these guys, good on you!

My plea is make the mag more down to earth and accessible to the up and coming Beach Boys NUTZ.

OK I will now jump from my soap/sand box.

Keep up the great work - you're No.1.

TOM MCGILL

Dear Mike & Roy

First of all I'd like to thank you and everybody concerned with this year's Convention. Coconut Grove were brilliant, (together with their 'friends'), performing well under such nerve racking conditions!!

Andy Paley also provided a very interesting and informative session which I am sure everybody was very impressed with, sharing his first hand knowledge with us.

As I managed to miss Brian's appearance at the Convention, due to having to leave early that year, (no, I still haven't recovered from the shock of missing out!!), I certainly feel that the '93 Convention was the best so far, and will surely have silenced last year's critics!!

I have enclosed a photocopy of the covers of the first ten issues of STOMP and look forward to further news on this subject. It seems amazing that nearly 17 years will have passed, when issue 100 is produced, since I first answered the advert in Record Mirror (if I remember correctly) for issue number one.

Anyway, I'll finish up here, thanks for a great day to you and everyone involved.

TERRY DOWNMAN

-o0o-

Dear STOMP

Many thanks once again for a fine Convention, especially the live set by Coconut Grove and the appearance of Andy Paley. His comments were most interesting, especially his comments regarding Mike Love and the other Beach Boys. The stunned silence (almost!) that greeted them does not alter the truth of those remarks and I think it needed saying: Mike, Carl, Al, Bruce and Dennis are/were very talented musicians and I often think that STOMP tends to simplify the story and magnificent music of the Beach Boys into just the life and times of Brian Wilson. Of course he was the source of most of their work, but we must never fail to appreciate the input of the other group members, the engineers, the session musicians (a quite outstanding collection on America's West Coast in the 1960s), much of whose work still goes unsung. Together they produced a body of work of which they can be very proud; I think that STOMP should celebrate that achievement in a more even manner or else become just a magazine for Brian Wilson. At the risk of stirring up a hornet's nest, I think that David Leaf's 1979 book on Brian and the group did much harm - it virtually ignores Mike, Carl, Dennis, Al and Bruce! The creation of pop/rock music is largely a collaborative process which takes place in a recording studio, after a song has been sketched out, perhaps often with arranging ideas incorporated, but not fully realised as in the case of classical/art music. Brian did not create the Beach Boys music on his own any more than Paul McCartney did for the Beatles!

Finally, let me say that as a classically trained musician the music of Brian, Carl, Dennis, Mike, Al and Bruce has given me enormous enjoyment over the past 25+ years and shows every sign of continuing to do so in the future - thank you, The Beach Boys!

BRIAN PARKER

NOTE TO ADVERTISERS : The Adverts for this issue got lost in the post. SORRY!

Contrary to some of the UK press reaction, the Stateside view of the Box has been overwhelmingly and highly favourable, with many reviews opining that had it been released, SMILE would have seen off SGT. PEPPER with no trouble at all. To promote the Box, Capitol Records dumped several hundred tons of sand in their parking lot and hosted a beach party at which the Boys (less Brian) played a short set. The Box itself has gone gold in the States, whilst the European pressing has sold out: as a result all further European sales will be US imports and thus minus the 6th 'bonus-bonus' CD. The new order number is CDS 7812942. Capitol have also issued an electronic press kit in the States; lasting just over ten minutes, it features mostly Brian talking over tracks from the set.

"Summer In Paradise" - the track - has surfaced in two new forms on a promo only CD (currently changing hands for ever increasing sums). One version is the complete studio remix/re-recording with Roger McGuinn whilst the other is the live version from Wembley arena. The general opinion is that Bruce re-did his vocals on the latter... There's also a video to go with the promo, but as yet no official release has been slated.

It's October, so it must be Christmas album time. Hence the Wilson Sisters CD HEY SANTA, of interest to us only that a) Uncle Carl sings backups on the title track, b) the Honeys sing BVs on "Rudolph The Red Nosed Reindeer" and c) "I Saw Mommy Kissing Santa Claus", a 1977 BB unreleased Xmas LP refugee produced by Alan and featuring Dad, finally sees the light of day. The official CD release of the aforementioned BB Xmas LP has been indefinitely shelved.

Speaking of unreleased albums, a lot of people have been asking about the last Capitol LP as alluded to in the Box, so for those who must know the line-up was: "Cottonfields (45 mix)/Loop De Loop/All I Wanna Do/Got To Know The Woman/When Girls Get Together (instrumental version)/Break Away/San Miguel/Celebrate The News/Deirdre/The Lord's Prayer (1963 track with extra vocals)/Forever". The tape was dated 30th June 1970.

Released in the UK of late, the Killer Joe album SCENE OF THE CRIME includes "Summer On Signal Hill", which track features the vocal talents of Carl, Alan and son Matt. The order number is 5 018524 053827

Brian bits: as Andy Paley underlined at the Convention, Brian IS recording, but WITH NO ALBUM PROJECT IN MIND. It's also been suggested that, as the Karombalage deal was signed under the Landy regime, the chances of anything appearing on that label may be slim. Recently Brian has been working with Van Dyke Parks on the latter's still untitled LP, now due - tentatively - early next year, and currently appears on four tracks.

Whatever happened to the SMILE and Manson radio specials we've announced in past issues? Well, the former briefly fell victim to the BBC's internal upheavals, but is now back on the schedule and may well be aired within the month... whilst the latter has been transformed into a 2 x 90 minute special to be shown on Channel 4 next summer. Charlie is apparently on top form.

Odds to close: it's been noted that, besides "Cottonfields" the intros to "Long Promised Road" and "Break Away" are also clipped on the box... the Beach Boys will NOT be the subject of a South Bank Show special... and a new bootleg, TIME TO GET ALONE, reportedly features PARTY out-takes and the legendary Murry Wilson/"Rhonda" session.

AGD & MIKE

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